



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# NIRVANA

## INCESTICIDE



HAL LEONARD



# **NIRVANA**

## **INCESTICIDE**

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# Dive

By Kurt Cobain and Chris Novoselic

## Intro

Moderate Rock  $\text{♩} = 126$   
(Bass) 2

N.C.  
Gtr. 1  
fdbk.

*mp* *f* (distortion)

\*8va  
Harm.

Harm.

T  
A  
B

(2)

2.4 2.9

\* Play natural harmonic on the 5th string 4/10 then 9/10 the distance between the 2nd and 3rd frets.

F#5 Esus4 F#5  
Rhy. Fig. 1  
loco

Esus4 F#5

E5

E

G5

F#5

Esus4 F#5

Esus4 F#5

1/2 1/2 1/2 1/2

4 0 4 4 0 4 (4) 2 2 7 7 7 0 4 0 4 4 0 4

2 0 2 2 0 2 (2) 0 0 7 7 7 0 2 0 2 2 0 2

E5

E

G5

F#5

Esus4 F#5

Esus4 F#5

E5

E

G5

Us.

1/2 1/2 1/2 1/2

4 2 2 7 7 7 0 4 0 4 4 0 4 (4) 2 2 7 7 7 0

2 0 2 7 7 7 0 2 0 2 2 0 2 (2) 0 0 7 7 7 0

F#5 Esus4 F#5

Esus4

F#5

E5

N.C.

Verse

1. Pick

2. Kiss

(end Rhy. Fig. 1) Rhy. Fig. 2

1/2 1/2

4 0 4 4 0 4 (4) 2 2 (2) 7 5 0 2 2 0 2

2 0 2 2 0 2 (2) 0 0 5 0 2 2 0 2



E N.C. E

me, pick me, \_\_\_ yeah. } Let a - lone, I'll sig - nal.

this, kiss that, \_\_\_ yeah. }

(end Rhy. Fig. 2)

1/2 1/2

(2)

w/Rhy. Fig. 2 (3 times) E N.C.

I lease it, lease, yeah. Ev - 'ry -

I lease, ah, lease, yeah. You can

E N.C. E N.C.

one is how \_\_\_ old? } Pick me, pick me, \_\_\_ yeah.

be my he - ro. }

E N.C.

Ev - 'ry - one is wait - ing. } Pick

Hit

E N.C. E

me, pick me, \_\_\_ yeah. You can leave 'em ba - by. \_\_\_

me, hit me, \_\_\_ yeah. I broke you to hate him \_\_\_

### Chorus

B5 N.C. B5 C#5 B5 C#5 D5 C#5 D5 E5 G#5 F#5 Esus4 F#5 Esus4 F#5 E5 G5

Dive, dive, dive, dive \_ in me. Hey. \_\_\_\_\_

Rhy. Fig. 3


(end Rhy. Fig. 3)

1/2 1/2

(4)



B5      N.C. B5   C#5      B5   C#5   D5      C#5   D5   E5      G#5      F#5   Esus4 F#5      Esus4 F#5

*To Coda* 

w/Rhy. Fill 1 (1st time)

F#5 Esus4 F#5 Esus4 F#5 E5 E G5 F#5 Esus4 F#5 Esus4 F#5 E5 E G5

me. Dive in me.

N.C.

The image shows a musical score for the song "The Rose Tree". At the top, the title "The Rose Tree" is written in a decorative font. Below the title, the key signature is indicated as one sharp (F#) and the time signature as 3/4. The score is divided into three measures. The first measure is labeled "N.C." (No Chords) and contains a melody of eighth notes. The second measure is labeled "E5" and "E", showing a power chord. The third measure is labeled "N.C." and contains a melody of eighth notes. Below the staff, there is a four-string fretboard diagram with fret numbers (0, 1, 2) and a cross symbol (X) indicating fingerings for the melody.



The musical score for 'The Wind' by The Beatles is presented in two staves. The top staff is for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The bottom staff is for bass, featuring a bass clef. The guitar staff includes chord labels: 'N.C.' (No Chord) at the beginning and end, 'E5' in the middle, and 'E' (Em) in the middle. The bass staff includes fret numbers (0, 2, 3, 1, 3, 3, 1, 3) and a wavy line indicating a tremolo effect. The guitar staff also includes a wavy line indicating a tremolo effect. The bass staff includes a wavy line indicating a tremolo effect.

[illegible]

## Coda

w/Rhy. Fig. 1 (1st 4 bars)

me. Dive in

F#5 Esus4 F#5 Esus4 F#5 E5 E F#5 N.C.  
 me. Dive in me.  
 fdbk. 8va loco  
 +1/2 +1  
 4 2 (4 2)

# Sliver

By Kurt Cobain

Intro  
Moderately Fast Rock ♩ = 132

(Bass)

Verse

Mom and Dad \_ went to a show.

They dropped me off \_ at Grand - pa Joe's. I kicked and screamed, \_ said

Chorus

♩ = 144

please \_ no. Grand - ma take me home. Grand - ma take me home.

\* 8va. Harm.-----

Gr. 1

f (distortion)

Harm.-----

T

A

B

3.5 3.5

\* play natural harmonic 1/2 the distance between the 3rd and 4th frets.

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

w/Rhy. Fig. 1

(end Rhy. Fig. 1)

T

A

B

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

C5 A5 C5 A5 C5

T

A

B



# Verse

C F5 Am7sus4 C A5 C F5 Am7

1. Had to eat \_\_\_ my din - ner there. Mashed po - ta - tos an  
 2. Said well good, \_ just stop your cry - in'. Go out - side \_\_\_ an

\* *mf* (clean tone)

\* 2nd time play with distorted sound

C A5 C F5 Am7sus4 C A5

stuff like that. I could - n't chew \_\_\_ my meat good.  
 ride your bike That's what I did, I kicked my toe. }

## Chorus

w/Rhy. Fig. 1 (2 times)

A5 C5 A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

C5 A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

C5 A5 C5

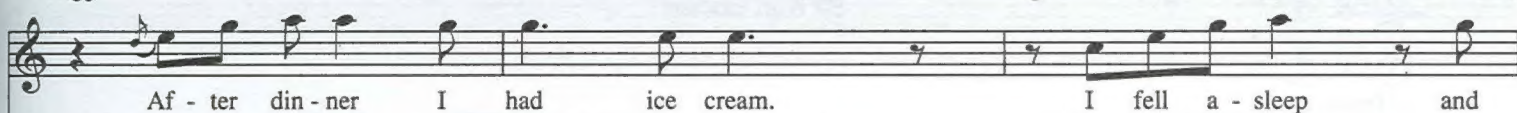
Grand - ma take me home. Grand - ma take me home.



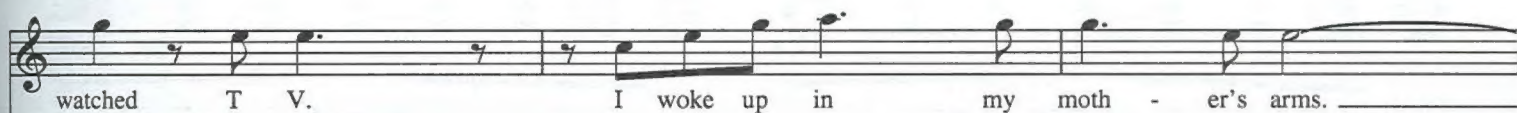
Verse

C5

C



*mf* (clean tone)



*f* (distortion)



\* Turn distortion on

Chorus

w/Rhy. Fig. 1

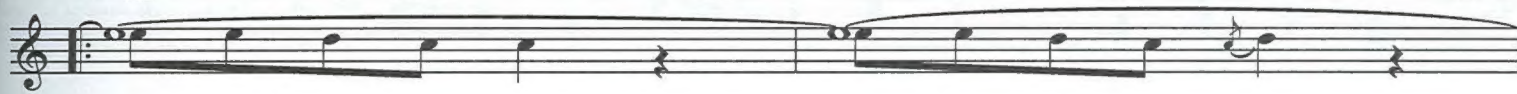
A5

C5

A5

C5

A5



Grand - ma take me home.

Grand - ma take me home.



Grand - ma take me home.

Grand - ma take me home.

(5th time substitute) Want to be a - lone.



Fdbk.

*f* > *p* < *mf*

Fdbk.





# Stain

By Kurt Cobain

Drop D tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

## Intro

Free time

Fast Rock ♩ = 152

Gr. 1

D5 D#5 E5 D5 D#5 E5 D5 D#5

(distortion)

E5 D5 D#5 E5 D5 D#5

Gr. 2

(distortion)

E5 D5 D#5 E5 D5 D#5

Rhy. Fig. 1

Rhy. Fig. 1A



E5 D5 D#5 E5 D5 D#5

Well he

(end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

# Verse

w/Rhy. Figs. 1 & 1A (2 times)

E5 D5 D#5 E5 D5 D#5

nev - er bleeds \_\_\_ and he nev - er fucks, \_\_\_ and he

E5 D5 D#5 E5 D5 D#5 E5 D5 D#5

nev - er leaves \_\_\_ 'cause he's got bad luck. Well he nev - er reads \_\_\_ and he

E5 D5 D#5 E5 D5 D#5 E5 D5 D#5

nev - er roughs, \_\_\_ and he nev - er sleeps \_\_\_ 'cause he's got bad luck. Yeah. \_\_\_

# Chorus

Bb5

A5

D5

Bb5

A5

D5

I'm a stain. I'm a

Rhy. Fig. 2

Gtrs. 1 & 2



B $\flat$ 5 A5 D5

stain. \_\_\_\_\_ I'm a stain. \_\_\_\_\_

B $\flat$ 5 A5 D5 D#5

I'm a stain. \_\_\_\_\_

w/Fill 1 (2nd time only)  
w/Rhy. Fill 1 (3rd time only)

To Coda  $\oplus$

(end Rhy. Fig. 2)

### Guitar Solo

Gtrs 1 & 2: Rhy. Figs. 1 & 1A (4 times)

E5 D5 D#5 E5 D5 D#5 E5 D5 D#5

Gtr. 3 *f* (distortion)

Gtr. 4 *f* (distortion)

Fill 1

Gtr. 3

Fdbk.

*p* *f*

Fdbk.

T  
A  
B

Rhy. Fill 1

Gtrs. 1 & 2

T  
A  
B



The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a piano part (bottom). The guitar part features a melody with various chords (E5, D5, D#5) and a bass line with fret numbers (5, 4, 3, 5, 10). The piano part features a melody with a wavy line indicating a tremolo effect and a bass line with fret numbers (5, 2, 2, 0, 12, 10, 12, 12, 12, 3, 5, 6, 4, 3, 5). The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

[illegible]

The image shows a musical score for guitar, consisting of three staves. The first staff is a treble clef with a key signature of one sharp (F#). It contains musical notation with various chords and melodic lines. Above the staff, there are labels for chords: E5, D5 D#5, E5, D5 D#5, E5, D5 D#5. Below the staff, there is a label "P.M. --- 1". The second staff is a single line with fret numbers (4, 4, 4, 3, 2, 5) and a wavy line above it. The third staff is a single line with fret numbers (4, 3, 3, 2) and a wavy line above it. The fourth staff is a single line with fret numbers (4, 4, 4) and a wavy line above it. The fifth staff is a single line with fret numbers (2, 4) and a wavy line above it.







By Kurt Cobain

**Fast Rock** ♩ = 152

[illegible]

w/Rhy. Fig. 1 (2 times)

N.C. D5 N.C. D5 N.C.

— more time — to spend. —  
her moth - er proud. —

She should have died — when she — was born. —  
She should have fall - en on — her stance. —

D5                      N.C.                      D5                      N.C.                      D5                      N.C.                      w/Rhy. Fill 1

—                      She should have worn —                      the crown — of thorns. —                      She should have —

—                      She should have had —                      an - oth - er chance. —                      She should have —



# Chorus

G5 (Esus4) F5 E5 N.C. G5 (Esus4) F5 E5

been \_\_\_\_ a son. \_\_\_\_ She should have \_\_\_\_ been \_\_\_\_ a son. \_\_\_\_

Rhy. Fig. 2

N.C. G5 (Esus4) F5 E5 N.C. To Coda ☺

\_\_\_\_ She should have \_\_\_\_ been \_\_\_\_ a son. \_\_\_\_ She should have \_\_\_\_

G5 (Esus4) F5 E5 N.C. D5

been \_\_\_\_ a son. \_\_\_\_

(end Rhy. Fig. 2)



# Interlude

D5 (G5) N.C. G/B N.C. D5 N.C. D5 N.C. D5 N.C.

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

She should have \_\_\_\_

## Chorus

w/Rhy. Fig. 2

G5 (Esus4) F5 E5 N.C. G5 (Esus4) F5 E5 N.C.

been \_\_\_\_ a son. \_\_\_\_ She should have \_\_\_\_ been \_\_\_\_ a son. \_\_\_\_ She should have \_\_\_\_

*D.S. al Coda*



G5 (Esus4) F5 E5 N.C. G5 (Esus4) F5 E5 N.C. D5

been \_\_\_\_ a son. \_\_\_\_ She should have \_\_\_\_ been \_\_\_\_ a son. \_\_\_\_

## Coda



G5 (Esus4) *rit.* F5 E5 N.C.

been \_\_\_\_ a son. \_\_\_\_

*rit.* Fdbk. Harm. Fdbk. Harm.



# Turnaround

By Mark Mothersbaugh and Gerald Casale

Intro  
Fast Rock ♩ = 176

N.C.

(Drums & Bass w/distortion)

(Drums)

Gtr. 1

\* Harm. -----

*f* (distortion)

Harm. -----

T

A

B

2.2 2.2 2.5

\* Play natural harmonic 2/10 then 5/10  
the distance between the 2nd and 3rd frets.

full 1½ full full full

7 7 7 7 7 7 (7)

0 0 0 0 0 0 0 0

full full full full full

7 7 7 7 7 (7)

0 0 0 0 0 0 0 0

full full full full full

7 7 7 7 7 (7)

0 0 0 0 0 0 0 0

Verse

Take a step out of your - self, \_\_\_\_\_

Take a step out - side the cit - y,

Take a step out of the coun - try,

Rhy. Fig. 1

full full full full full

7 7 7 7 7 7

0 0 0 0 0 0 0 0

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if you're a an - y - thing. F5 G5 C5 To Coda  
 Yeah.  
 Pop - py cock. \_\_\_\_\_  
 That's a laugh. \_\_\_\_\_

**Breakdown**  
 N.C.

Who said don't look back?

Don't be-lieve 'em. Go for that cra - zy sound - ing

*mf*  
 fdbk. -----

res - tau - rant. 'Cause they're gon-na try and get be - hind of you.

*mp* < *mf*

Don't you let 'em do it. You know what I'm talk - ing a - bout? \_



You hear me talk - ing?

Chorus

D5

C5

A5

G5 A5

You hear me talk - ing?

It's pret - ty scar - y turn - ing

8va Harm. loco

full Harm.

D5 C5 N.C. F5 G5 N.C.

oh, so re - volt - ing. It's pret - ty scar - y turn - ing oh, so re - volt - ing.

8va harm. Harm.

1/2 1/2

2.2 3 (3) (3)

A5 G5 A5 N.C. F5 G5 N.C. D5 C5 D5 N.C.

It's pret - ty scar - y turn - ing oh, so re - volt - ing. It's pret - ty scar - y turn - ing

15ma fdbk. loco

fdbk.

2



F5 G5 (D5) C5 *D.S. al Coda*

oh, so re - volt - ing. Yeah.

# Coda

## ⊕ Verse

w/Rhy. Fig. 1 (*play simile*)

N.C.

Take a step out - side the

plan - et, and turn a - round and \_\_\_\_ 'round.

And take a look at what you are, it's pret - ty scar - y.

w/Rhy. Fill 1

Rhy. Fill 1

Gtr. 1

T

A

B



# Molly's Lips

Words and Music by  
Frances McKee and Eugene Kelly

## Intro

Fast Rock  $\text{♩} = 168$

G5  
Gtr. 1  
Rhy. Fig. 1

*f* (distortion)

(Esus4) C (Asus4) G5 (Esus4) C (Asus4) G5 (Esus4) C (Asus4)

G5 (Esus4) C (Asus4) G5 (Esus4) C (Asus4) G5 (Esus4) C (Asus4)

## Verse

w/Rhy. Fig. 1

G5 (Esus4) C (Asus4) G5 (Esus4) C (Asus4) G5 C

She said she'll take me

(end Rhy. Fig. 1)

G5 C G5 C G5 3 C 3

an - y - where. She'll take me an - y - where, as long as she stays with me. \_\_\_\_

G5 C G5 C G5 C

She \_\_\_\_ said she'll take me an - y - where. She'll take me an - y - where, as long as

## Chorus

w/Rhy. Fig. 1

G5 C G5 C G5 C

I stay clean. \_\_\_\_ Kiss, kiss \_\_\_\_ Mol - ly's lips. \_\_\_\_

G5 C G5 C G5 C

Kiss, \_ kiss Mol - ly's lips. \_ Kiss, \_ kiss

2nd time *D.S. al Coda*  $\text{\textcircled{S}}$

G5 C G5 C G5 C

Mol - ly's lips. \_ Kiss, \_ kiss Mol - ly's lips. \_

3rd time *To Coda*  $\text{\textcircled{C}}$

**Coda**

**Chorus**  
w/Rhy. Fig. 1

G5 C G5 C G5 C

Kiss, \_ kiss \_ Mol - ly's lips. \_ Kiss, \_ kiss

G5 C G5 C G5 C

Mol - ly's lips. \_ Kiss, \_ kiss Mol - ly's lips. \_

G5 C G5 C5 G5 N.C.

Kiss, \_ kiss Mol - ly's \_ lips. Free time

P.M. P.M.

\* 3

7 4 7 7 (7)

5 0 7

\* slight palm muting



# Son Of A Gun

Words and Music by  
Frances McKee and Eugene Kelly

## Intro

Fast Rock ♩ = 168

A Gtr. 1 E5 E D5 E5 E A E5 E D5

*f* (distortion)

E A5 A Rhy. Fig. 1 E D5 E

## Verse

w/Rhy. Fig. 1 (2 times)

A E D5 E5 E A E D5

Up, up, up and down.

(end Rhy. Fig. 1)

E A E D5 E5 E

Turn, turn, turn a-round. Round, round, round-a-bout and o-ver a-gain.

A E D5 E A E D5

Gun, gun, son of a gun, you are the on-ly one that makes an-y dif-ference in

**Chorus**

E5 E G5 (Esus4) C

what I say. Sun shines in the bed - room

Rhy. Fig. 2

D5 N.C. C N.C. G5 N.C.

when we play. The rain - ing

C (Asus4) D5 N.C. C N.C.

al-ways starts when you go a - way.

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 G5 C D5 N.C. C N.C.

Sun shines in the bed - room when we play.

G5 N.C. C D5 N.C. C To Coda

The rain - ing al-ways starts when you go a - way.



# Interlude

G5 N.C. D5 N.C. G5(add4) G5 N.C.

1. D5 A5 N.C. E5 D5

2. A5(add4) A5 Em(11) N.C. E5 G G5(add4) G5 D5

D.S. al Coda

## Coda

## Chorus

w/Rhy. Fig. 2

G5 C D5 N.C. C N.C. G5

Sun shines in the bed - room when we play.

G5 N.C. C N.C. D5 N.C. C N.C. G5

The rain - ing al-ways starts when you go a-way.

# (New Wave) Polly

By Kurt Cobain

## Intro

Fast Rock ♩ = 192

w/Rhy. Fill 1 (2nd time)

E5 G5 G6 Dsus4 D5 C B5 E5 G5

## Verse

D5 C E5 G5 D5 C B5

Pol - ly wants a crack - er. \_\_\_\_  
 Pol - ly wants a crack - er, \_\_\_\_  
 Pol - ly says her back \_\_\_\_ hurts. \_\_\_\_

E5 G5 D5 C5 B5 E5 G5

I think I should get off \_\_\_\_ her first. \_\_\_\_ May-be she wants some  
 or may - be she would like more food. \_\_\_\_ Ask me to un -  
 She's just as bored as me. \_\_\_\_ She caught me

## Rhy. Fill 1

Gr. 1

P.M.





D5 C5 G5 B♭5 N.C. D5 C5

\_\_\_\_ (I) want some help \_\_\_\_ (to) help my - self. \_\_\_\_ (I've) got some rope, \_\_\_\_

G5 B♭5 N.C. D5 C5 G5 B♭5 N.C.

\_\_\_\_ (you) have been told. \_\_\_\_ (I) prom - ise you \_\_\_\_ (I) have been true. \_\_\_\_

D5 C5 G5 B♭5 N.C. D5 C5

\_\_\_\_ Let me take a ride. \_\_\_\_ (Don't) hurt your - self. \_\_\_\_ (I) want some help. \_\_\_\_

Interlude

To Coda ⊕

G5 B♭5 N.C. E5 N.C.

\_\_\_\_ (to) help my - self. \_\_\_\_

D.S. al Coda

Em

Pol - ly said. \_\_\_\_

Coda ⊕

E5



Tune down 1/2 step

① = E $\flat$  ④ = D $\flat$

② = B $\flat$  ⑤ = A $\flat$

③ = G $\flat$  ⑥ = E $\flat$

Intro

Fast Rock  $\text{♩} = 160$

# Beeswax

By Kurt Cobain

Editors note - most of the fdbk. and harmonics in this song appear to be at random due to high gain distortion. We have attempted to give ways to play them where possible.

N.C. 8va fdbk. (Drums) 3

Gtr. 1  $f$  (distortion) fdbk.

Harm. (3rd string on) 8 0 2.9

T A B

\* Simultaneously play 1st and 2nd strings open while playing a natural harmonic on the 3rd string, 9/10 the distance between the 2nd and 3rd frets.

gradual dive w/bar Harm. 6.1 9.5 3.6

\* 8va Harm. 1/2

\* Play natural harmonic 1/10 the distance between the 6th and 7th frets on the 2nd string, and 1/2 the distance between the 8th and 9th frets on the 3rd string.

\* Play natural harmonic 6/10 the distance between the 3rd and 4th frets on the 2nd string.

Verse\*

w/Rhy. Fill 1 (2nd time only)  
w/Rhy. Fill 5 (3rd time only)

loco

10 10

7 6 6 6 5 5 5 4 4 3

Rhy. Fill 1

Gtr. 1 15ma Harm. Harm.

T A B 2.9 3.5 4 3

Rhy. Fill 5

Gtr. 1 fdbk. fdbk.

T A B 9 10 (10) (10) 10 11 (11) (11)

w/Rhy. Fill 2 (2nd time only)  
w/Rhy. Fill 6 (3rd time only)

w/Rhy. Fill 3 (2nd time only)  
w/Rhy. Fill 7 (3rd time only)

w/Rhy. Fill 4 (2nd time only)

Chorus  
N.C.

Rhy. Fill 2  
Gtr. 1

Rhy. Fill 6  
Gtr. 1

Rhy. Fill 3  
Gtr. 1

Rhy. Fill 7  
Gtr. 1

Rhy. Fill 4  
Gtr. 1





Chorus  
w/Rhy. Fig. 1



Verse



D.S. al Coda



Coda

Chorus  
w/Rhy. Fig. 1 (1st 6 bars)





# Downer

by Kurt Cobain

Tune down 1/2 step

① = E $\flat$  ④ = D $\flat$

② = B $\flat$  ⑤ = A $\flat$

③ = G $\flat$  ⑥ = E $\flat$

## Intro

Very Fast Rock ♩ = 216

(Bass and Drums)

2nd time: w/Rhy. Fig. 2 (simile)

A11 (no 3rd)

N.C.

C5

Gtr. 1

*f* (distortion)

N.C.

C5

N.C.

C5

N.C.

C5

(Gtr. 1 tacet)

## Verse

N.C.

Spoken:

1. Put your sin - cer - i - ty, I got a loy - al - ty.  
2. So - ci - e - ty of pes - si - mists strick - en to mas - ters.

De - fend ev - 'ry coun - try, wish a - way, hey. Had a lo - bot - o - my, the  
Suf - fered as com - mu - nists, a - poc - a - lyp - tic bas - tard. Think - ing he was God,

A11 (no 3rd)

same lit - tle fam - i - lies. Sur - real - is - tic fan - ta - sy, flam - boy - ant. Hey.  
put - ting me on this earth. Be - ing a very priv - 'leged dip - lo - mat. bey.

# Interlude

N.C. C5 N.C. C5 N.C. C5

## Pre-Chorus

N.C. C5 Bb5 B5 C5 B5 Bb5 B5 C5 B5

All we have \_\_\_ is res - ti - tu - tion.

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 1/2 times)

Bb5 B5 C5 B5 Bb5 B5 C5 B5 Bb5 B5 C5 B5

Liv - ing out \_\_\_ your date of fus - ion. If there's a hope \_\_\_ please

w/Rhy. Fill 1

Bb5 B5 C5 B5 Bb5 B5 C5 B5 Bb5 B5 C5 N.C.

end it fast - er. Don't be guil - ty mas - sive ri - ot!

Rhy. Fill 1

Gtr. 1



N.C. C5 N.C. C5 N.C. C5

**Chorus**  
N.C. C5 A5 B $\flat$ 5 D5

Some - bod - y said \_\_\_\_\_ that they're \_\_\_\_\_ not much \_\_\_\_\_

E5 F5 N.C. B $\flat$ 5 A5 B $\flat$ 5

\_\_\_\_\_ like I \_\_\_\_\_ am. I \_\_\_\_\_ know I \_\_\_\_\_ can make e - nough \_\_\_\_\_





# Mexican Seafood

By Kurt Cobain

Tune down 1/2 step

- ① = E♭ ④ = D♭  
 ② = B♭ ⑤ = A♭  
 ③ = G♭ ⑥ = E♭

## Intro

Very Fast Rock ♩ = 184

\*(15ma)

Harm.

N.C.

Rhy. Fig. 1

A5

N.C.

G

F#5

N.C.

Gtr. 1 *f* (distortion)

Harm.

let ring

let ring ----

\* Play natural harmonic 2/10 the distance between the 2nd and 3rd frets on the 4th string.

A5 N.C. G F#5 N.C. A5 G5 G F#5

let ring ---- let ring ---- full let ring ----

N.C. A5 G F#5 N.C. (end Rhy. Fig. 1)

let ring ---- 1½

**Verse**

B♭(#4) N.C. B♭(#4) N.C. B♭(#4) N.C. B♭(#4) N.C. B♭(#4)

1. Uh, the itch - y flakes, it is - n't good for me. Cure with gels and creams.  
 2. (ad Lib)  
 3. Oh, it's in my bed, it just con - sists of lice, bugs and fleas.

(15ma) Harm. (15ma) Harm. (end Rhy. Fig. 2)

Rhy. Fig. 2 P.M. P.M.

Harm. Harm.

w/Rhy. Fill 1

N.C. Bb(#4) G5 Bb(#4) N.C. Bb(#4) N.C. Bb(#4) N.C.

it's en - ter - tain - in'. True, fun - gus mold is my at - tract - ion  
Be - neath the mu - cus stain the vas - e - line it's an ...

To Coda ⊕ Chorus w/Rhy. Fig. 1 (Play simile)

Bb(#4) N.C. Bb(#4) N.C. Bb(#4) N.C. A5 G F#5

Hope it's on - ly a, a yeast in - fect - ion.

N.C. A5 G F#5 N.C.

On - ly hurts \_\_\_\_ when I, hurts when I pee. \_\_\_\_

A5 G5 G F#5 N.C. A5 G5 F#5

On - ly hurts \_\_\_\_ when I

N.C. w/Rhy. Fill 2 A5 G F#5 N.C.

hurts when I sing. \_\_\_\_

Rhy. Fill 1 (15ma) Harm.

Gtr. 1

P.M. -----

Harm.

T A B

2.2 0 1 0 2 0 3

Rhy. Fill 2

Gtr. 1

let ring - - -

full

T A B

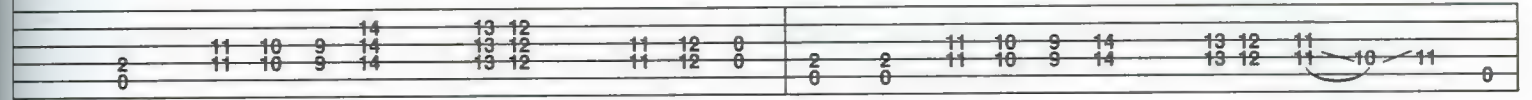
5 5 0 0 4 5 5 5 4 0



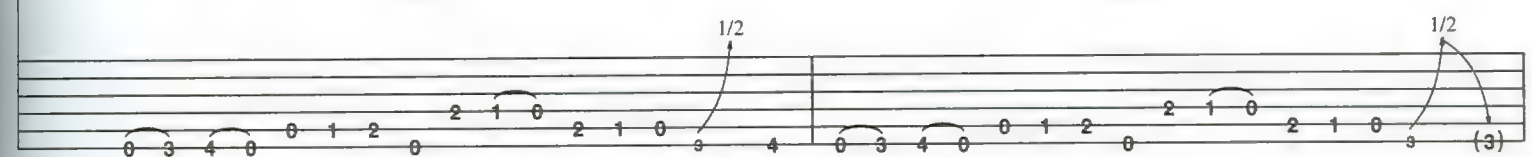
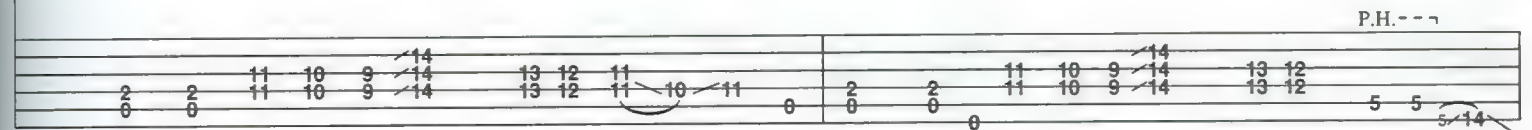
Interlude

Half Time ♩ = 92

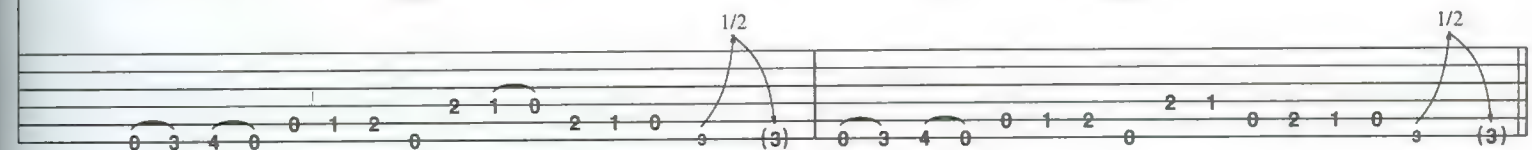
A5 F#5 F5 E5 A A♭ G F#5 G5 A5 F#5 F5 E5 A5 A♭5 G5 F#5 F#(♭5) F#5 N.C.



A5 F#5 F5 E5 A A♭5 G5 F#5 F#(♭5) F#5 N.C. A5 N.C. F#5 F5 E5 A A♭5 G5 N.C.



*D.S. al Coda*



Coda



Outro

Double Time ♩ = 184

B♭(#4) N.C.

B♭(#4) N.C.

G5 B♭(#4) N.C.

B♭(#4) N.C.

B♭(#4)



# Hairspray Queen

By Kurt Cobain and Chris Novoselic

Tune down 1/2 step

- ① = E $\flat$  ④ = D $\flat$   
 ② = B $\flat$  ⑤ = A $\flat$   
 ③ = G $\flat$  ⑥ = E $\flat$

## Intro

Fast Rock  $\text{♩} = 152$

(Bass and Drums)

A(#4) E5

Gtr. 1

(Bass)

*mf* (clean tone)

F#5 F#m7(#11) N.C.

F#m7(#11)

F#5

N.C.

F#m7(#11)

(end Rhy. Fig. 1)

Rhy. Fig. 1

N.C.

F#5(#11)

F#m7(#11)

F#5

N.C.

F#m7(#11) N.C.

F#m7(#11) N.C.

F#5

F#m7(#11)

N.C.

F#5

F#m7(#11) N.C.

F#5(#11)

F#m7(#11)

F#m7(#11)/B $\flat$

N.C.

F#5(#11)

F#m7(#11)

F#5(#11)

F#5

(end Rhy. Fig. 2)

*f* (distortion)

N.C.

both notes vib.

P.M.

both notes vib.

Harm.

G

N.C.

Harm.

Harm.

Harm.

Harm.

let ring -----

(Gtr. 1 tacet)

Verse

I was young\_ my \_\_\_ an' you were mine. \_\_\_ My en - e - my you were, my an'

I was young. Your en - e - my you were, my, an' I was young. \_\_\_ Your en - e -



w/Rhy. Fig. 1 (3 1/2 times) (play simile)

F#5 F#m7(#11)

my you were. My, an' I was once. You en - e...

F#5

F#m7(#11)

F#5

F#m7(#11)

F#5

F#m7(#11)

You rang.

Your

w/Rhy. Fig. 2 (play simile)

F#5 F#m7(#11)

F#5

F#m7(#11)

F#5 F#m7(#11)

F#5(#11) F#5

ears

rang.

### 1st Guitar Solo

N.C.

*f* 1/2 1/2 both notes vib.

let ring----- 1/2 1/2

(15ma.) Fdbk. both notes vib. (slight vib.) 1/2

Full

1/2

1/2

C5

B5 A5 B5 N.C. (B5) C5 C5 B5 N.C. A5 B5 (Gtr. 1 tacet)

Verse N.C.

I was young \_ my an' you were mine. \_ My en - e - my you were, my,

I was young. \_ Your en - e - my you were, my, an' I was young. Your en - e -

w/Rhy. Fill 1 (1st and 3rd time)

my you were. My, an' I was once. You en - e...

Chorus w/Rhy. Fill 2 (2nd time) F5

At night wish - ful god - dess. At night was the hard - est. \_

Rhy. Fig. 3

#### Rhy. Fill 1

Gtr. 1 \* Harm.

Harm.

T

A

B

2-8

\* play harmonic 8/10 the distance between the 2nd and 3rd frets on the 5th string.

#### Rhy. Fill 2

Gtr. 1

T

A

B



N.C. To Coda ⊕

w/Rhy.Fill 3 (3rd time only)

— At night dis - co god - dess. 1. At night the wish - ful god - dess. —  
 2. At night the wish - ful god - dess.  
 3. At night she was so mod - est.

(end Rhy. Fig. 3)

1. 2nd Guitar Solo

(Ad lib. vocal screams next 8 measures.)

C B Ab(#4) N.C. E5/A N.C. F#5/C# E5/A F#5/C# N.C.

2. 3rd Guitar Solo

G/A D#5 E(#4) N.C. (8va)

Rhy. Fill 3 Gtr. 1 Fdbk.

E9/G#

N.C. D9/F# F#(b5) F#5/C# F#(b5) D.S. al Coda

P.M.

Coda



Chorus

w/Rhy. Fig. 3

F5

At night the crys - tal lock - et. At night, a mouth full of al - monds.

At sight a fish full of gar - bage. At night the dis - co god.

N.C.

4th Guitar Solo

(Ad - lib Vocal screams next 8 measures)

P.H. P.H. P.H. P.H.

full

P.H. P.H. P.H. P.H.

P.H. T

full 1/2 full 1/2





Tune down 1/2 step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

# Aero Zeppelin

By Kurt Cobain

## Intro

Moderate Rock ♩ = 108

E7#11 (no 3rd)

Gr. 1

let ring-----

mf (clean tone)

let ring-----

let ring-----

T 0 0 3 3 3

A 3 0 3 3 0

B 2 0 2 0 0

## Verse

1. Was the sea - son, when a - round Earth can \_\_\_\_ do an - y-thing.

2. How un-cul - tured can we get? \_\_\_\_ It's a of yes - ter-day.

(2nd time play simile)

let ring-----

let ring-----

let ring-----

0 0 3 3 0

0 0 3 3 0

2 2 0 0

2 2 0 0

2 2 0 0

What's the rea - son in a - round if the crown \_ means eve-ry-thing? What's the mean - ing in a

And we swear \_ it's not a trend, \_\_\_\_ does it mat - ter an-y way? They'll be real - ly time to plan

let ring-----

let ring-----

let ring-----

3 0 3 3 3

3 0 3 3 3

2 2 0 0

2 2 0 0

2 2 0 0

crown? It's a fan \_ if an - y-thing. Where's the mean - ing in a - round, it's a fan. \_

\_ with the news \_ eve - ry-day. You can still \_ climb the stairs. \_ They'll be fans. \_

let ring-----

let ring-----

let ring-----

3 0 3 3 3

3 0 3 3 3

2 2 0 0

2 2 0 0

2 2 0 0



It's a fan. \_  
They'll be fans. \_

They'll be fans. \_

They'll be fans. \_

let ring -----

let ring -----

let ring -----

## Interlude

w/Rhy. Fill 1 (2nd time)

E5 N.C. E5 E(#4) N.C. E5 E7 E5 E(#4) N.C.

let ring -----

let ring -----

let ring -----

let ring -----

*f* (distortion)

E5 E7 E5 N.C. E5 E7 (E) E5 E(#4) N.C.

let ring -----

let ring -----

let ring -----

## Bridge

A5 B5 A5N.C.D5 E5 D5 N.C. A5 B5 A5N.C.D5 E5 D5

P.M. P.M. 1/2

## Rhy. Fill 1

Gtr. 1

let ring -----

*f* (distortion)

[illegible]

N.C. A5 B5 A5 N.C. D5 E5 N.C.

The first system of musical notation for 'The Girl on the Train' is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest labeled 'N.C.'. This is followed by a series of eighth notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131,

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar staff. The treble staff is in G major (one sharp) and contains two measures of music. The first measure has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The guitar staff has two measures of chords. The first measure contains a whole chord G2-B2-D3, a half chord G2-B2-D3, and a half chord G2-B2-D3. The second measure contains a whole chord G2-B2-D3, a half chord G2-B2-D3, and a half chord G2-B2-D3. The guitar staff has a 1/4 note pickup in the first measure and a 1/4 note pickup in the second measure.

Rhy. Fill 2

Gr. 1

P.M. P.M. *mf* (clean tone)

T  
A  
B

3 4 0 2 3 0 1 2 2 2 0



Verse

E5 Bb5 E5 G5 E Bb5

All the kids are lead - ing out. if it's not kid's pro - per-ty. See the si - ren ir - ri - tate. \_

E G5 E Bb5 E G5

Giv-en more than e - qual-ly. Now I know it's just \_ the fact. \_ We're worse now - a-days.

E Bb5 E G5 Bb5 N.C. E

And a day is what \_ we \_ lack. \_ Does it mat - ter an-y - way? No. \_

w/Rhy. Fill 3 (2nd time)

Rhy. Fill 3

Gtr. 1

T  
A  
B

(E7)

Hey. \_ Hey. \_ Hey. N

fdbk. fdbk.

(1)  
2  
3  
0

(1)  
2  
3  
0

11

(Bass and Drums) 3

Esus4

Guitar Solo N.C.

P.H. P.H.

fdbk. fdbk.

1½ 1½ full

11 11 (11) (11) 11 3 3

0 0

(15ma) P.H.

3

full full

3 3 (3) 1 3 1 2 0 2 0 2 0 0 4 (4) 0 4 4 4 (4)

P.H.

full full 1/2

8va P.H.

loco

1/2 1/4

P.H.

7 7 9 9 9 9 7 9 10 9 10

1/2

both notes vib.

10 12 10 12 12 14 12 14 12 14 14 x 14 12 15 12 15 (15) 16 16 0 0



(8va.)  
P.H.

3 6 3

P.H.

1/2 full

0 0 10 0 3 2 2 0 1 4 0 3 0 0 5 3 0 3 (0) 3 x 2 2 3 0

Harm.

Harm.

P.H.

3

Harm.

Harm.

P.H.

(0) 4 5 5 5 7 5 4 5 7 7 9 7 9 9 9 9

D.S. al Coda

full 1/2 1/2 full

9 9 7 7 (7) 9 9 9 9 10 10 10 (10) (10) 10 (12) 10 (10)

Coda

⊕

Outro

E7#11 (No 3rd)

*mf* (clean tone)

let ring

let ring

0 0 0 3 3 3 0 0 3 3 3 0

2 0 2 0

let ring

let ring

*mf* *f* (distortion)

0 0 3 3 3 (0) 0 0 3 3 3 0

2 0 2 0

\* Fade in with volume pedal or knob.

# Big Long Now

By Kurt Cobain

## Intro

Slowly ♩ = 80

N.C.

\* Gtr. 1

mp *(distortion)* *mf* Harm. P.M. ----- let ring ----- P.M. ----- let ring ----- P.M. ----- let ring -----

T  
A  
B

4 3 5 3 4 3 0 3 4 3 5 3 4 3 0 3

\* Fade in with volume pedal or knob.

G5

P.M. ----- let ring ----- P.M. ----- let ring ----- P.M. ----- let ring ----- P.M. ----- let ring ----- P.M. -----

4 3 5 3 4 3 0 3 4 3 5 3 4 3 0 3 4 3 5 3 4 3 0 0 0 0

N.C. G5 N.C. G5 w/Rhy. Fig. 1 (2nd time) N.C. G5 N.C. G5 N.C.

P.M. ----- let ring ----- P.M. ----- let ring ----- P.M. ----- let ring ----- P.M. ----- let ring -----

4 3 5 3 5 3 4 3 0 0 0 4 5 3 4 3 0 0 0 0 4 3 0 0 0 0 4 3 5 3

## Rhy. Fig. 1

Gtr. 1

P.M. ----- P.M. ----- P.M. -----

T  
A  
B

4 3 0 0 0 0 0 0 0 0 3 0 0 0 0 4 3 0 0 0 0



Verse

G5

N.C.

Dm

N.C.

1., 3. It's not cold e - nough.  
2., 4. I'm not in a steam.

Please put this  
She's not turn -

(2nd time play simile)

P.M. ----

let ring ----

P.M. ----

let ring ----

P.M. ----

let ring ----

P.M. ----

P.M. ----

let ring ----

G5 N.C.

G5 N.C.

side on.  
ing green.

She is in blue.  
Shame - ful as it seems.

P.M. ----

P.M. ----

let ring ----

P.M. ----

P.M. ----

let ring ----

P.M. ----

let ring ----

B $\flat$ 6

A7(no 3rd)

A $\flat$ maj7(no 3rd)

1., 3.  
N.C.

Can we show our fac - es now?  
Can we show our fac - es now?

let ring ----

let ring ----

let ring ----

P.M. ----

let ring ----

P.M. ----

G5

N.C. Dm G5

2., 4.  
C $\sharp$ ( $\flat$ 5)

D

C $\sharp$

P.M. ----

P.M. ----

let ring ----

# Chorus

D C# G

In this climb, \_\_\_\_\_ I am \_\_\_\_\_ blind.

Rhy. Fig. 1

let ring -----

D C# w/Rhy. Fig. 1 ( 3 3/4 times) D

Why can't I hear? \_\_\_\_\_

(end Rhy. Fig. 1)

G D C#

You're al - right. \_\_\_\_\_ Speak - ing a phrase.

D C# G D C#

In - stant - ly grow. \_\_\_\_\_

D C# G

I am blind. \_\_\_\_\_

1. Wait - ing in line. \_\_\_\_\_  
2. Why I must show? \_\_\_\_\_



F#5

*D.S. al Coda*

F5

Ah. \_\_\_\_\_

Ah. \_\_\_\_\_

w/Rhy. Fig. 2 (2nd time)

2nd time to Coda N.C.

Coda

Outro

P.M. -----

P.M. -----

P.M. ----- let ring -----

P.M. ----- let ring -----

rit. -----

P.M. ----- let ring -----

P.M. ----- let ring -----

P.M. ----- let ring -----

Rhy. Fig. 2

Gtr. 1

By Kurt Cobain

**Moderately Fast Rock** ♩ = 144

Gr. 1

*mf* (clean tone) let ring ----- let ring -----

TAB

4	4	0	3	5	5	5	4	4	4	4	0	0	0	0	0	0	4	4	0	5	5	5	5	5	5
4	4	0	3	5	5	5	4	4	4	4	0	0	0	0	0	0	4	4	0	5	5	5	5	5	5

4 4 4 0 2 2 2 2

3

3 3 3 3 4

(4)

The first system of musical notation for 'The Wind' consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, starting with a wavy line indicating a tremolo or rapid oscillation. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#1

F#5      Esus4 C5      B5      Asus4 A5      Asus4 F#5      Esus4 C5

Play 4 times

B5 Asus4 A5 N.C.

4 4 4 0 2 2 2 2 :: 3 3 3 3 3 3 4 4 4 4 4



Moderate Rock ♩ = 132  
B5

P.M. -----  
*mp* (clean) *mf* *f* (dist.)

Bsus4 Asus4

D G/A B5 Rhy. Fig. 1

P.M. -----  
*mf* (clean) P.M. -----

Bsus4 G/A D G/A end Rhy. Fig. 1

P.M. -----  
*f* (dist.)

Verse  
w/Rhy. Fig. 1 (3 3/4 times)

B5 Bsus4 G/A D G/A

Come on o - ver and do the twist. Ah, \_\_\_\_ ha. \_\_\_\_

bkrds. (Ah. \_\_\_\_)

B5 Bsus4 G/A D G/A

All that I do \_\_\_\_ and \_\_\_\_ have a fit. Ah, \_\_\_\_ ha. \_\_\_\_

Ah. \_\_\_\_

B5 Bsus4 G/A D G/A

Love is \_\_\_\_ so \_\_\_\_ much you make me sick. Ah, \_\_\_\_ ha. \_\_\_\_

Ah. \_\_\_\_





# Interlude

Moderately Fast ♩=144

N.C.

Gtrs. 1&2 (composite parts)



w/Rhy. Fig. 3

Play 3 times

F#5 Esus4 C5 B5 Asus4 A5 F#5 Esus4 C5 B5 Asus4 A5

She keeps a pump - in' straight \_ to my heart. \_ She keeps a pump - in' straight \_ to my heart. \_

w/Rhy. Fig. 3 (Gtr. 1 only)

F#5 Esus4 C5 B5 Asus4 A5 F#5 Esus4 C5 B5 Asus4 A5

\_ She keeps a pump - in' straight \_ to my heart. \_ She keeps a pump - in' straight \_ to my heart. \_

Gtr. 2

3 4 5 6 4 4 6 3 5 5 5 6 6 6 6 4 4 6

Outro

N.C.

3 3 4 4 4 4 4 4 5 5 5 5 6 7 6 7 7 8 8 9 9 9

Gtrs. 1&2 (composite parts)

10 10 12 12 11 12 13 14 14 14 15 15 16 16 17 17 17

Free time

(ad. lib. feedback)

10 10 12 12 11 12 13 14 14 14 15 15 16 16 17 17 17



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